

# ONCE UPON A TIME IN THE ITALIAN WEST

**The  
Filmgoers'  
Guide to  
Spaghetti  
Westerns**

**Howard Hughes**

**'... a fascinating read.'**

**- Christopher Wood, *The Times***

**I.B. TAURIS**



Published in 2004 by I.B. Tauris & Co Ltd  
6 Salem Road, London W2 4BU  
175 Fifth Avenue, New York NY 10010  
[www.ibtauris.com](http://www.ibtauris.com)

In the United States and Canada distributed by Palgrave Macmillan,  
a division of St. Martin's Press, 175 Fifth Avenue, New York NY 10010

Copyright © Howard Hughes, 2004

The right of Howard Hughes to be identified as the author of this work has been  
asserted by him in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. Except for brief quotations in a review, this book, or any part  
thereof, may not be reproduced, stored in or introduced into a retrieval system, or  
transmitted, in any form or by any means, electronic, mechanical, photocopying,  
recording or otherwise, without the prior written permission of the publisher.

ISBN 1 85043 430 1  
EAN 978 1 85043 430 6

A full CIP record for this book is available from the British Library  
A full CIP record for this book is available from the Library of Congress  
Library of Congress catalog card: available

Typeset in Ehrhardt by Dexter Haven Associates Ltd, London  
Printed and bound in Great Britain by MPG Books Ltd, Bodmin

# CONTENTS

Preface	vii
Acknowledgements	ix
Sundowner: An Introduction to European Westerns	xi
Spaghetti Western Top Tens	xxi
1 'Life Can Be so Precious' — Sergio Leone's <i>A Fistful of Dollars</i> (1964)	1
2 'It's a Matter of Principle' — Duccio Tessari's <i>A Pistol for Ringo</i> (1965)	17
3 'A Man Who Hopes, Fears' — Duccio Tessari's <i>The Return of Ringo</i> (1965)	29
4 'Were You Ever Young?' — Sergio Leone's <i>For a Few Dollars More</i> (1965)	40
5 'I Was Away, Too Far Away' — Sergio Corbucci's <i>Django</i> (1966)	57
6 'It's the Reason Why I Live, Why I Breathe' — Carlo Lizzani's <i>The Hills Run Red</i> (1966)	70
7 'Time Was When We'd Pay a Dollar For His Scalp' — Sergio Corbucci's <i>Navajo Joe</i> (1966)	81
8 'In This Life, One Can Die Too' — Damiano Damiani's <i>A Bullet for the General</i> (1966)	94
9 'There Are Two Kinds of People in the World' — Sergio Leone's <i>The Good, the Bad and the Ugly</i> (1966)	106
10 'We Got Problems...Even Up in Heaven' — Giulio Questi's <i>Django Kill</i> (1967)	124
11 'I Don't Even Respect the Living' — Sergio Corbucci's <i>The Hellbenders</i> (1967)	136

12	‘The Dogs of Juarez’ — Sergio Sollima’s <i>The Big Gundown</i> (1967)	146
13	‘I See You’re a Man of Your Word’ — Giulio Petroni’s <i>Death Rides a Horse</i> (1967)	158
14	‘All Men Must Die in Time’ — Sergio Sollima’s <i>Face to Face</i> (1967)	170
15	‘I’ll Kill You Any Way You Want’ — Tonino Valerii’s <i>Day of Anger</i> (1967)	182
16	‘Since When Are Wolves Afraid of Wolves?’ — Sergio Corbucci’s <i>The Big Silence</i> (1967)	193
17	‘You Play By the Rules, You Lose’ — Sergio Corbucci’s <i>A Professional Gun</i> (1968)	205
18	‘A Wise Man Keeps His Distance’ — Gianfranco Parolini’s <i>Sabata</i> (1969)	217
19	‘He Keeps Alive With His Colt .45’ — Enzo Barboni’s <i>They Call Me Trinity</i> (1970)	229
20	‘The Secret of a Long Life is to Try Not to Shorten it’ — Tonino Valerii’s <i>My Name is Nobody</i> (1973)	240
	Bibliography	255
	Index	257

## 'Life Can Be so Precious'

— Sergio Leone's *A Fistful of Dollars* (1964)

### *A Fistful of Dollars* (1964)

original title: *Per un Pugno di Dollari*

#### Credits

DIRECTOR — 'Bob Robertson' (Sergio Leone)

PRODUCERS — 'Harry Colombo' (Arrigo Colombo) and 'George Papi' (Giorgio Papi)

SCREENPLAY — Sergio Leone, Duccio Tessari, Jaime Comas,  
Fernando Di Leo, Tonino Valerii and Victor A. Catena

DIALOGUE — Mark Lowell and Clint Eastwood

ART DIRECTOR, SET DECORATOR AND COSTUMES — 'Charles Simons'  
(Carlo Simi)

EDITING — 'Bob Quintle' (Roberto Cinquini)

DIRECTOR OF PHOTOGRAPHY — 'Jack Dalmás' (Massimo Dallamano)

MUSIC — 'Dan Savio' (Ennio Morricone)

Interiors filmed at Cinecittà Film Studios, Rome

Techniscope/Technicolor

An Italian/Spanish/West German co-production.

Jolly Film (Rome)/Ocean Film (Madrid)/Constantin Film  
(Munich)

Released internationally by United Artists

#### Cast

Clint Eastwood (Joe, the Stranger); Marianne Koch  
(Marisol); 'Johnny Wells', Gian Maria Volonte (Ramon Rojo);  
'W. Lukschy', Wolfgang Lukschy (Sheriff John Baxter);  
'S.Rupp', Sieghardt Rupp (Esteban Rojo); 'Joe Edger', Josef  
Egger (Piripero); Antonio Prieto (Don Miguel Rojo);  
Margherita Lozano (Consuela Baxter); 'Pepe Calvo', Jose  
Calvo (Silvanito); Daniel Martin (Julio); Fredy Arco (Jesus);  
'Carol Brown', Bruno Carotenuto (Antonio Baxter); 'Benny

Reeves', Benito Stefanelli (Rubio); 'Richard Stuyvesant', Mario Brega (Chico); Jose Canalejas (Alvaro); 'Aldo Sambrelli', Aldo Sambrell (Manolo); Umberto Spadaro (Miguel); Jose Riesgo (Mexican Cavalry captain); Jose Halufi, Nazzareno Natale and Fernando Sanchez Polack (members of Rojo gang); Bill Thompkins, Joe Kamel, Luis Barboo, Julio Perez Taberno, Antonio Molino Rojo, Francisco Braña, Antonio Pico and Lorenzo Robledo (members of Baxter gang) with Raf Baldassare, Manuel Peña, Jose Orjas, Juan Cortes and Antonio Moreno

\* \* \*

Though the westerns made by Sergio Leone and Clint Eastwood in the mid-sixties are forever called spaghetti westerns, the Spanish contribution to the genre has often been ignored. The German-made, Yugoslav-shot 'Winnetou' stories may have awakened European producers' interest in westerns, but Leone's movies would have looked very different if they hadn't been shot in the beautiful locations around Madrid and the deserts and sierras of Almeria. Among the expatriate American actors who found themselves sweating in temperatures that topped 110 degrees in the summer, Almeria was affectionately known as the 'Armpit of Europe'. This sandblasted landscape had a reputation as a place where washed-up 'stars' went to die in the cheapest international adventure co-productions. But no one in Spain could have foreseen the impact Leone was about to have on their film industry when the director arrived there in spring 1964 with an actor dressed in a blanket.

The Spanish had been making westerns since 1962, often co-producing with the French. These exotic action movies were based on the Zorro legend. Whilst not being particularly popular outside Spain, they did prove two things: Spain could look passably 'western' and stories with a Hispanic flavour could be made cheaply on their own doorstep. The handful of Zorro films made in the early sixties are interesting period pieces. The heroes are highly camp, the villains surprisingly brutal and the quick-fire action ensures they are nothing less than entertaining. Frank Latimore often played Don Jose de la Torre (a.k.a. 'El Zorro' – 'The Fox'). Most interesting is the friction between the local gringos and Mexicans, which is at the heart of the original Zorro stories. The villains are usually gringo, but the treachery and murder that escalates the violent situation in 'Old California' has clear parallels with the Italian westerns that followed in their wake.

Sergio Leone had spent the late fifties assisting Hollywood film-makers on Rome-shot epics. Since then, his only steady work had been to collaborate on screenplays with other budding directors, like Duccio Tessari, Sergio Corbucci and Sergio Sollima. Among his assignments was some second-unit work on the chariot race in *Ben Hur* (1959), though to hear Leone tell the tale you would think he had driven the chariots. Leone then directed *The Last Days of Pompeii* (1959) and *The Colossus*



of *Rhodes* (1960), both reasonable successes. Soon afterwards he was fired from the second unit of *The Last Days of Sodom and Gomorrah* (1962) for taking excessively long lunch breaks. Temporarily unemployed, Leone wrote a western provisionally entitled *The Magnificent Stranger* (released as *A Fistful of Dollars*), collaborating with Jaime Comas, Victor Catena, Tonino Valerii, Duccio Tessari and Fernando Di Leo. There is no writing credit at the beginning of the film, only 'Dialogue by Mark Lowell' (the English translator). Some sources mention a writer named 'G. Schock', which was a Germanic-sounding pseudonym for the writers, to please the West German investors. Interestingly, the name 'Jaime Comas' appears on a gravestone in the finished film.

The plot of Leone's film was inspired by Akira Kurosawa's *Yojimbo* (1961), which was released in Italy as *La Sfida Del Samurai* ('The Challenge of the Samurai'). In *Yojimbo*, a nameless ronin (played by Toshiro Mifune) arrives in a shantytown ruled by two rival families. The factions' business interests are different (one sells saki, the other silk), but both want control of the area. By skilful manipulation, the yojimbo ('bodyguard') hires himself to each gang until the conflict is resolved with both groups being annihilated, leaving the wanderer to move on. Kurosawa's movie is a comic strip version of his earlier, more serious works, injecting sidelong humour and humanitarian observations into a jokey, hokey but nevertheless brutal narrative. Leone retained all the major characters intact, adapting them to a 'westernised' (as in 'wild west') version of the Japanese prototypes. In *A Fistful of Dollars*, Gonji (the tavernkeeper) became Silvanito; Hansuke (the watchman) became Juan De Dios (the bellringer); Kuma (the coffin-maker) became Piripero and the nameless ronin became a nameless gunfighter.

In Leone's adaptation, the gangs in the Mexican village of San Miguel are distinguished as Gringo and Mexican (like the Zorro films), but are still two families – gunrunning Sheriff John Baxter (a weak-willed lawman), his wife Consuela (who really runs the show) and their slow-witted son Antonio, against a trio of Mexican brothers: the liquor-selling Rojos. Although the eldest of the Rojos is named Don Miguel (or Benito in the Italian version), he wields no power in the clan, which is led by his sadistic brother, Ramon. The stranger tells Silvanito, 'The Baxters over there, the Rojos there and me right in the middle. Crazy bellringer was right, there's money to be made in a place like this.' The stranger plays both ends against the middle, intensifying the rivalry, until in the finale the Rojos massacre the Baxters. A problem with a 'westernised' version of *Yojimbo* was that the original final showdown pitted the hero, armed with a sword and a throwing knife, against the villain Unosuke (Tatsuya Nakadai) with his pistol – the only firearm in town. Leone's adaptation pits the stranger, with his Colt .45 and a piece of railcar strapped to his chest, against Ramon's Winchester 73 carbine, with its greater range and chamber capacity; but again the inferior weapon prevails.

The main differences between *Yojimbo* and *Fistful* are the motives, characters and scenes added by Leone. The hero siding with the bad guys in order to destroy

them owes much to the 'Zorro' movies, while gunrunners and liquor merchants were a regular ingredient of early Italian/Spanish cowboy and Indian fare. A gold robbery and the stranger's location of the loot during a cemetery shootout (a detective story element) was suggested by the adventures of the Continental Op in Dashiell Hammett's *Red Harvest* (called *Piombo e Sangue* or 'Lead and Blood' in Italy) and the western-set *Corkscrew*. Both these stories feature a lone hero caught in a faction-riven town. Hammett was best known for his tough, precise style that pared every detail to the minimum; in Hammett's world, the rule of thumb was 'trust no one', and Kurosawa's hero seemed to agree. Interestingly, in spring 1962, an article in *Film Quarterly* titled 'When the Twain Meet: Hollywood's Remake of *The Seven Samurai*' (which compared Kurosawa's original with John Sturges's *The Magnificent Seven*) closed with news that 'a minor United Artists producer' was soon to remake *Yojimbo* in the US as a western, but the film never happened.

By 1964, Leone had convinced Jolly Film (Italy), Constantin Film (West Germany) and Ocean Film (Spain) to put up \$200,000 to make a film provisionally entitled *The Magnificent Stranger*. He wanted Henry Fonda as the stranger, but Fonda was far too big a star. The title of the film was clearly based on *The Magnificent Seven* (or *I Magnifici Sette* on its Italian release), so Leone approached two of the *Seven* stars: Charles Bronson judged the script the worst he had ever read and James Coburn was too expensive (wanting \$25,000 when only \$15,000 was available). Rory Calhoun (the star of *The Colossus of Rhodes*) also turned Leone down. Folklore has it that Richard Harrison, an ex-AIP actor working at Cinecittà, suggested Leone should try Clint Eastwood. The story is fanciful, but however Leone found Eastwood it was a happy accident. Previously reduced to earning a living digging swimming pools and as a lifeguard, Eastwood's screen career began in the fifties, on contract at Universal. He played the pilot who napalmed the giant *Tarantula* (1953) and also appeared in 'the lousiest Western ever made' (*Ambush at Cimarron Pass* – 1957). He was currently playing Rowdy Yates in the CBS TV series, *Rawhide*.

Leone watched an episode of *Rawhide* entitled 'Incident of the Black Sheep', wherein Rowdy escorts an injured sheep farmer (guest star Richard Baseheart) and his flock to a nearby town and suffers the same prejudicial treatment that he, as a cattleman, had meted out on the shepherd. Leone thought that six-foot-four-inch Eastwood stole every scene, with his laid-back acting style. Eastwood wasn't enthusiastic about a remake of a Japanese action film near Madrid, but his wife Maggie thought it was 'wild' and 'interesting'. Eastwood found the script unintentionally funny as it was written in a strange version of American slang. But the fee was attractive, as was the trip to Europe (somewhere he'd never been) and so he agreed, providing he could alter his dialogue. Moreover, once his dialogue was pruned, \$15,000 wasn't a bad salary for standing, squinting into the sun in Spain. Even so, the fact that he was the cheapest actor available for the role wasn't lost on Eastwood – especially when Leone had the stranger telling Don Miguel 'I don't work cheap'.



Eastwood had seen *Yojimbo* and saw in Mifune a very different acting style – a strength of character through silence, coupled with a dynamism in the action sequences. He realised that such a scruffy, stubbled style would be well suited to a new kind of antihero. Eastwood had experimented with his character to a certain extent on *Rawhide*, even adopting his soon-to-be trademark stubble in episodes such as ‘Incident of the Phantom Bugler’. But after five years on the series he was sick of his clean-cut image, exemplified by a series of health tips in *TV Guide*. He was equally tired of the thin plot material and the lack of scope in Rowdy’s character. He claimed that his costume on *Rawhide* ‘stood up by itself’ and out of boredom he would put lip-gloss on his horse to liven up the monotony. It was clear that it was time for a change of scenery.

Covering all markets, the multinational production companies behind *Fistful* bankrolled a cosmopolitan cast of German and Italian co-stars and Spanish extras. German actors Wolfgang Lukschy, Sieghardt Rupp and Josef Egger are all higher in the credits than Spaniard Pepe Calvo, due to the West German backing for the film. Lukschy was Colonel-General Alfred Jodl in *The Longest Day* (1962) and the German-dubbed voice of John Wayne and Gary Cooper. Though German actress



The Stranger in town (Clint Eastwood) and Silvanito the bartender (Pepe Calvo) in familiar surroundings. Sergio Leone's *A Fistful of Dollars* (1964).

Marianne Koch speaks only in three scenes and sings in another, she gets second billing, for what amounts to a cameo role as Marisol, a Mexican peasant woman with jet-black hair and Cleopatra eyeliner. Koch was a popular actress in Europe at the time, occasionally appearing in British and West German thrillers and jungle adventures. She often adopted the pseudonym 'Marianne Cook', though some of the early advertising material for *Fistful* in Italy christened her 'Marianne Kock'.

Italian Gian Maria Volonte (cast as Ramon Rojo) was billed as 'Johnny Wells' in the titles, 'John Wels' on posters and 'Johannes Siedel' in Germany. Thirty-one-year-old Volonte was a stage actor who toured from the age of 22 with an actors' caravan around Italy, playing the classics. His fiery temper left him banned in Italy after an argument over a production of *Crime and Punishment*, so he finished up in genre movies like *Hercules Conquers Atlantis* (1961) and *Journey Beneath the Desert* (1961). Margherita Lozano had appeared in Luis Buñuel's *Viridiana* (1961), while both Antonio Prieto and Daniel Martín had appeared in an interesting Spanish film, *Los Tarantos* (1964), which detailed a tragic love affair between youngsters from rival gypsy families. It was *Fistful* that formed Leone's stock company of actors, and Benito Stefanelli, Mario Brega, Antonio Molino Rojo, Lorenzo Robledo and Aldo Sambrell all appeared in Leone's later westerns. Stefanelli also supervised the stunt work and was a translator.

Eastwood and his stunt-double Bill Thompson arrived for the 11-week shooting schedule (from late April to June 1964). Some sources claim that Eastwood was also billed as 'Western Consultant', but it is Thompson (billed by his full name, W.R. Thompson) who is credited as 'Technical Adviser'. He also had a bit part in the film (he's the Baxter gunman in the green shirt) and did Eastwood's nighttime riding scenes, shot by the second unit in Almería. The low-budget production was a world away from Hollywood. There were pay strikes, faulty power generators and no sanitary facilities. According to Leone's assistant, Tonino Valerii, the rental on the western town set still hadn't been paid months after the film was completed. Eastwood was amazed at the Italians' lack of western knowledge, pointing out that coonskin hats weren't suitable for a Mexican setting. While on location, Leone spotted a tree he thought would be perfect for the hanging tree at the beginning of the film, so the tree was dug up and relocated.

The San Miguel town set was the Hojo De Manzanares 'western village' near Colmenar Viejo, north of Madrid. The large adobe church was converted into the wooden Baxter house. At the opposite end of the street, a false front was superimposed on an existing saloon building to become the Mexican Rojo residence, with a fake wall and gateway erected to make the property look like a *hacienda*. Franco Giraldi was Leone's second unit director, and he later used the town set for *Seven Guns for the MacGregors* (1965), in the scene where the water tower in the main street was blown up for the finale. It is interesting to see how other directors used the same set. In *Minnesota Clay* (1964), *Left-handed Johnny West* (1965) and *In a Colt's Shadow* (1966), the street is bustling with market stalls and locals going

about their daily business, whereas in *Fistful* it is deserted. The graveyard was near the town set, while the Rio Bravo river (where Ramon's gang attack a Mexican Army convoy) was at Aldea Del Fresno (the 'Village of the Ash Trees') on the River Alberche. The desert riding sequences were shot in Almeria; the house where peasant girl Marisol was imprisoned by the Rojos still stands in San Jose – it is now a hotel called El Sotillo. The stranger's ride into the outskirts of San Miguel was filmed in the Spanish village of Los Albaricoques. Other sets, costumes and props were from the Zorro movies. A mine, where Zorro undergoes his 'transformation', reappears as the stranger's hideout. The bullet-ridden suits of conquistador armour that decorate the Rojo's house had once adorned the Californian governor's residence, while the Mexican courtyard and interiors were part of Casa De Campo, a rural museum in Madrid already used as a marketplace in *Zorro the Avenger* (1962).

The sunny locations are beautifully photographed by Massimo Dallamano. Unfortunately, some of the evening scenes are filmed day-for-night using filters. This is understandable on the low budget, but they cheapen *Fistful*'s look. Where filters were not used, the night scenes were more stylish, with Dallamano using torches and firelight to good effect. When the stranger is introduced to Ramon in a sunny courtyard, pieces of white fluff float across the scene, giving an arty, paradoxical 'snow' effect, while during a hostage exchange the cameraman uses dead leaves blowing in the wind, an image borrowed from *Yojimbo*.

Leone was not the most organised director, but Eastwood deemed the shoot on *The Magnificent Stranger* 'fun', with Leone wearing a cowboy hat and toy pistols on set and acting out the parts between takes. As was the custom for European westerns, the entire film was shot silent, so that it could be dubbed into various languages afterwards. On set the different nationalities could speak their native tongues, making it confusing for Eastwood, who didn't even speak Italian; some of the pauses in Eastwood's dialogue with foreign actors were a result of him making sure that they had finished their piece. Non-recording of sound would also result in the amplified soundtrack that Leone experimented with for the first time here. The crunch of boots, a whistling wind or a tolling bell could create an atmosphere even before any music was added. Traces of the poor English script remain in the English print ('This looks like the work of the Baxters'; 'He will bring you to your room'), but Eastwood seems to have erased most of the script that Bronson found so off-putting.

There was an ongoing argument between Leone and his star as to who was responsible for the stranger's unusual outfit. Eastwood claimed that he arrived in Rome with the entire costume in his luggage, but Leone said that he 'transformed' Rowdy Yates into the stranger. Though the boots, spurs and gunbelt were unwitting donations from *Rawhide*, it is presumed that the stubble, poncho and cigar were Leone's and designer Carlo Simi's idea, Eastwood being a non-smoker. Leone was particularly pleased to see Marlon Brando sporting a poncho in *Southwest to Sonora* (1966), noting that even great American stars were imitating his style (he had

forgotten that Brando wore one in *One Eyed Jacks* in 1961). The poncho became synonymous with Eastwood, even though he only wears it for the opening scenes and the final shootout. The limited budget meant he only had one of everything on set throughout the shoot. Eastwood's clothing and props were one of the main features of the film. He was unshaven, he rode a scruffy-looking mule and permanently held a cigar between his teeth. His gestures were slow and deliberate – his head slowly rising to stare at a bad man, the poncho flicked over his shoulder for speed on the draw. But however slow his mannerisms were, his speed with a pistol was unsurpassed. As the posters claimed – 'He's probably the most dangerous man who ever lived'.

With James Bond, Eastwood's stranger is the prototype antihero of the early sixties. Steve McQueen and James Coburn had pioneered the strong, silent type in westerns (Coburn uttered a mere 14 words in *The Magnificent Seven*), but it took Eastwood to create a new breed of enigmatic gunslinger. Bond is suave and brutal, but also a ladies man and obviously contemporary, while Eastwood has very little to do with the opposite sex in the 'Dollars' films. In *Fistful* he saves Marisol from Ramon, alluding to a moment long ago when he knew someone like her, but there was no one to help. Other aspects from the Bond films are the frequent shootouts and the hero's dry sense of humour. Eastwood's deadpan asides contrast well with Volonte's cold Ramon Rojo. In the finale, the stranger cockily quotes Ramon's favourite Mexican proverb to the bandit, 'When a man with a .45 meets a man with a rifle, you said the man with the pistol's a dead man. Let's see if that's true.' The dark wit ties-in with the atmosphere of death in San Miguel: the village widows; the tolling Angelus bell summoning the stranger to town; the dead rider with 'Adios Amigo' scrawled across his back; the wreath where tavernkeeper Silvanito's roulette wheel used to be ('That too was murdered'); and the coffin the stranger uses for his clandestine exit from town. And in a cynical moment Ramon makes peace with the Baxters, reasoning, 'Life can be so precious. It's foolish to risk losing it every minute,' just after he's massacred two troops of cavalry and stolen a fortune in gold.

How the stranger survives the inferno of San Miguel is largely down to Silvanito and Piripero, who work well as comic relief. Silvanito tries to frighten the stranger out of town and warns him to keep away from Marisol, Ramon's girl. The tavern-keeper throws away his shotgun in the final frame of the movie, disgusted that he has been drawn into the conflict. The undertaker Piripero is happy to be the only person in town to have regular work and takes the violence a lot less seriously. Business has never been so 'healthy' and the ongoing gag about the coffin-maker's prosperity is a good example of Leone's black humour. Piripero sneaks the stranger out of town, steals him back his gunbelt and some dynamite, but can't watch the final shootout; he's not entirely convinced of the stranger's invincibility. He even gives Eastwood a name, calling him 'Joe', but promotional material preserved the mystique of the character, always referring to him as 'the man with no name'.

The success of these two characters is down to two excellent performances from Jose 'Pepe' Calvo (Silvanito) and 'Joe Edger' (Piripero). Calvo was a Spaniard who had been in the industry since the early fifties, appearing in some of the earliest spaghetis, including *The Terrible Sheriff* (1963), a case of truth in advertising, which managed to incorporate the super-strength magic potion from *Asterix*. Calvo's likeable performance in *Fistful* is enhanced by his resemblance to Gepetto, the genial puppet-maker in *Pinocchio*. Austrian Edger (real name Josef Egger), an even more eccentric performer, was born in 1889. He was 75 when *Fistful* was shot and Leone's sequel, *For a Few Dollars More*, was his last film appearance. He looks like a grizzled, skinnier Walter Brennan – an irascible old-timer with a cackling laugh and an old-fashioned sense of justice. These two eccentrics, plus the mocking bellringer, give the locals an earthiness, contrasting with Eastwood's supercool hero.

Eastwood and Leone both knew what they wanted from the stranger's character. The other actors in the movie are far more expressive (Volonte was a stage actor) and this, coupled with the sudden violence, the sound effects (gunshots, horses neighing, rifles being cocked, the whistling wind, a cat screeching) and Ennio Morricone's score, creates some explosive scenes. In the middle of the action, Eastwood is



'My mule don't like people laughing': The stranger guns down the opposition in *A Fistful of Dollars* (1964); Clint Eastwood (with Antonio Molino Rojo and Lorenzo Robledo) on the western set at Hojo De Manzanares.



always impassive. In each of the Leone films his character would slip up and pay the consequences; in the first two a considerable beating, in the third a very bad case of sunburn. But it made his character more human, in contrast to his superhuman ability with a gun. It also ensured that the hero being tortured was a staple ingredient of the spaghetti-western formula and a feature of Eastwood's later films. One of the main complaints about *Fistful* was the violence, resulting in a plethora of cuts, and even by today's standards the 97-minute uncut version is brutal. In the full version, Eastwood's beating is much longer: he is punched, kicked, has tequila poured in his wounds and a cigar butt stubbed out on his hand. This beating exemplifies two things about his tormentors. Firstly, it takes the whole gang to beat him up, as he is more than a match for them individually. Secondly, it defines the distinction between the stranger's intelligence and the stupidity of the locals. Chico, the Rojo's dumb, fat henchman stamps on the stranger's left hand, when he shoots with his right.

Much of the appeal of Eastwood's character lies in his mercenary motivation and his laid-back style. He has no qualms about collecting money for killing, can easily outwit his opponents and his marksmanship is far superior to the bootleggers and gunrunners. As one critic said, the hero is no longer the best shot, but the best shot is the hero. He is also emotionless – critics termed it 'wooden'. When Eastwood smiles in *Fistful*, it is never a righteous smile, but rather a sneer of satisfaction, as when he knocks Chico out with the storeroom door. At drama school Eastwood was told, 'don't just say something – stand there', and it was with the stranger rather than Rowdy Yates that he achieved this. On set, there were communication problems, as neither Eastwood nor Leone spoke each other's language and had to rely on interpreters. But as Eastwood pared down his own dialogue he had the perfect milieu to experiment with the 'dynamic lethargy' that became his trademark.

As an intruder to the community, the stranger is conspicuous by his appearance. He attempts to look Mexican, but still looks out of place among the riff-raff of San Miguel. His 'welcome' to town epitomises the locals' insular attitude to strangers. Three Baxter men (Lorenzo Robledo, Antonio Molino Rojo and Luis Barboo) confront him as he rides into town, one cackling, 'It's not smart to go wandering so far from home'. The trio laughs at the stranger as he is told that he could find work as a scarecrow, Robledo adding, 'The crows are liable to scare him, maybe'. The stranger doesn't go for his gun as the trio draw theirs and spook his mule with gunshots. The animal speeds off down the street and the stranger grabs the sign outside Silvanito's tavern to stop himself being thrown. The scene has an epilogue when the stranger impresses Don Miguel (and proves that he is not scared of crows) by gunning down four of the Baxters (the aforementioned trio, plus Julio Perez Taberno) because: 'My mule don't like people laughing. Gets the crazy idea you're laughing at him.' These scenes are like nothing previously seen in a western. The hero is taciturn yet humorous, the villains particularly offensive and the gunplay larger than life. Baxter's gunmen wear classic western garb (straight out of a Hollywood wardrobe department), which contrast with the stranger's poncho.



The wisecrack by Eastwood at the end of the scene is memorable. Before the duel, the stranger orders three coffins from Piripero, but finds himself gunning down four men. 'My mistake,' he tells Piripero, as he walks back down the street, 'four coffins.'

The Christian religious symbolism and folklore superstition often associated with Italian westerns also began with *Fistful*. The stranger's mule, his beating and his 'resurrection' point towards an Easter subtext, as does the raucous replay of a 'Last Supper' at the Rojos' *hacienda* before the bloodletting. The peasant family (Julio, Marisol and their son Jesus) are later saved by an 'angel'. The desert landscape could easily be the Holy Land, and though there is a church in San Miguel, we never see a priest, only a bellringer and an undertaker – all that matters in such a godforsaken place. As the stranger notes, 'Never saw a town as dead as this one'. Silvanito is more concerned with superstition and ghosts. He tells the stranger that the grave chosen for the ruse with the soldiers is a bad choice, as it belongs to the only man to ever die of pneumonia in San Miguel (rather than 'lead poisoning'). During the annihilation of the Baxters, Consuela curses Ramon, hoping the bandit will die spitting blood. Her prophetic wish comes true in the finale, when the stranger appears to be an indestructible ghost, goading Ramon with the mantra, 'The heart Ramon. Don't forget the heart. Aim for the heart or you'll never stop me.'

Of all the film's accomplishments, the most innovative was the soundtrack and Ennio Morricone's groundbreaking composition is still popular today. In 1965 it won the Italian Film Journalists' Silver Ribbon for 'Best Score'. Morricone had been at school with Leone (at the Institute of Saint Juan Baptiste de la Salle) and became a pop-song arranger in the early sixties, having graduated from the Santa Cecilia Conservatory in Rome. Morricone maintains that he drifted into film-scoring: 'I thought a filmmaker must call me because he thinks what I write is fine...so it happened that a director called me, then another, and another'. He scored some of the earliest spaghettis, including *Gunfight in the Red Sands* (1963) and *Pistols Don't Argue* (1964), but Leone wasn't keen on Morricone's previous scores. Morricone had prepared an arrangement of Woody Guthrie's folk song 'Pastures of Plenty' ('To pastures of plenty, from dry desert ground. We come with the dust and are gone – with the wind') with Peter Tevis on vocals. Leone liked this much better. The arrangement used a variety of whip-cracks (like Frankie Laine's title songs to *Rawhide* and *Bullwhip*) and electric guitar lines, strung along a repetitive acoustic guitar riff. Morricone removed Tevis's vocals and rearranged the piece in collaboration with Leone. *Fistful*'s main theme is structured like a pop song. A whistler takes the 'verse' melody, while a guitar leads the 'chorus'. After the first verse, which is simply the whistler accompanied by an acoustic guitar, a series of sound effects (whiplashes, gunshots and bells) are incorporated, along with the Alessandrini Singers chanting 'We defy' and 'With the wind' (from 'Pastures of Plenty'). Alessandro Alessandrini, the leader of the choir named I Cantori Moderni (The Modern Singers), also provided the guitar playing and whistling on the track. This extraordinary sound, coupled with Lardani's title sequence, make for a startling

beginning to the movie. Whining ricochets herald Clint Eastwood's name, while animated action scenes from the film (an effect called rotoscope) play in silhouette in the background.

Morricone uses a piano riff, drums and flute trills to accentuate the stranger's actions and dialogue, while the other important theme is the slow trumpet piece played by Michele Lacerenza (backed by the choir and a strummed guitar). Subsequently much copied and owing plenty to the trumpet-led 'Deguello', this style of 'mariachi' trumpet playing became a cliché of Italian westerns, Lacerenza himself using it in his own scores. Morricone put much more effort into his work for Leone, so that every scene has a different composition (or variation on a theme), with the melody taken by a whistler, guitar, harmonica or flute. Other composers simply reused the same main theme over again. Consequently, Morricone's soundtrack albums contain a small proportion of the music recorded and sometimes pieces that don't appear in the film at all.

The producers of *Fistful* were cautious: they were aware that they had an 'Italian western' on their hands, so the cast and crew adopted Americanised pseudonyms – not for the export market, but to conceal their identities for Italian release. It was better if domestic audiences thought the film a genuine American one. Leone called himself 'Bob Robertson', Morricone 'Dan Savio', while cast-members took similar measures. Leone's pseudonym was particularly creative. His father, Vincenzo Leone had earlier directed films under the name Roberto Roberti – Leone's *nom de plume* was literally Bob Robert's son. Most of the German performers didn't bother to, due to the success of the 'Winnetou' films. For audiences to believe the movie was a Karl May spin-off could only be beneficial. No reason was given for Leone's change of title from *Il Magnifico Straniero* to *Per Un Pugno di Dollari*, though this introduced a reference to Howard Hawks's *Rio Bravo*, which was shown in Italy as *Un Dollaro d'Onore* ('A Dollar of Honour'). Leone managed to slip *Rio Bravo* into *Fistful* – it's the name of the river where the gold robbery takes place. Eventually the producers decided that *The Magnificent Stranger* was perhaps a little too derivative of *The Magnificent Seven*. Its eventual Italian release title, *Per un Pugno di Dollari* ('For A Fistful of Dollars') sounded better, suggesting brutal action and money.

Trendsetting Italian production company Jolly Film (with Spanish-based Tecisa) had already financed and released a spaghetti western in 1963. *Gunfight in the Red Sands* was the story of gunman Riccardo Martinez (nicknamed Gringo), who returns home to find his father murdered and their gold strike stolen by a trio of local Americans (disguised as Mexicans). Inevitably Gringo tracks the killers down, and in a final showdown faces the corrupt, Mexican-hating sheriff in the main street of Carterville (the 'San Miguel' set). *Red Sands* cast-members Daniel Martin, Jose Calvo and Aldo Sambrell appeared in *Fistful*, though one actor who failed to make it into *Fistful* was the film's star, Richard Harrison. If Eastwood was catlike and graceful, Harrison was lumbering and ponderous. Most of the participants in *Red Sands* used pseudonyms – some were unimaginative ('Ald Sambrell'), some misleading

('Telly Thomas'). Ennio Morricone's early score was reedy and weak, using only a few instruments and no choir. Having not been particularly successful with *Red Sands*, Jolly were hoping for a greater return on their next western ventures.

Jolly and Constantin made another western concurrently with *Fistful*, called *Pistols Don't Argue* (also known as *Bullets Don't Argue*) starring 54-year-old Rod Cameron. Cameron starred as Pat Garrett, the Sheriff of Rivertown, who has his wedding day interrupted when Billy and George Clanton rob the local bank. Garrett tracks them to Mexico and most of the film is devoted to the trio's trek back across the desert (Devils Valley) and their battle with a Mexican bandit gang. *Pistols* was very old-fashioned (the US cavalry ride to Garrett's rescue at the climax), and with hindsight it seems incredible to think that the producers had a higher regard for this film than *Fistful*. The only interesting aspects of *Pistols* were the locations (including the town set, which Leone reused) and Morricone's score. Without Leone's visuals to inspire him, the music is average, but does hint at a talent to compose a catchy tune. *Pistols* has a traditional title song ('Lonesome Billy', sung by Peter Tevis), but it introduces the villainous Billy, rather than the hero. Packed with clichés and awful rhymes, the lyrics read: 'A rough man who plays with danger, to whom trouble was no stranger'. No wonder Leone wanted a lyric-free title theme.



'When a man with a .45 meets a man with a rifle': the stranger (Clint Eastwood) faces Ramon in the finale to *A Fistful of Dollars* (1964).

After the *Fistful* shoot, Eastwood returned to the US, still believing he appeared in *The Magnificent Stranger*, and presumed that he would never hear of it again. *A Fistful of Dollars* was released in Italy in September 1964, with no publicity, but soon became a huge countrywide hit. *Pistols Don't Argue* was released two weeks before it, and has been little seen since. Leone's film received its Rome premier in November and went on to outgross the two big hits of the year: *My Fair Lady* and *Mary Poppins*. In an interview, Sophia Loren asked an American journalist who was this 'Clint Eastwood', the latest star in Italy, who was giving Marcello Mastroianni a run for his money. Eastwood then read a piece in *Variety* on the popularity of Italian westerns in Europe, due to the outstanding returns on *A Fistful of Dollars*. Having checked a couple of days later, he suddenly realised that it was his stranger who was the magnificent success.

By 1971 *Fistful* had grossed over three billion lira in Italy. Its runaway success resulted in a slew of imitations and rip-offs in the period 1965–67. The most successful examples (*Django*, *The Hills Run Red* and *Django Kill*) all owed something to *Fistful*, but literally dozens of variations appeared. *Fistful* started to make an impact in Italy in 1965, but it was in 1966 that the floodgates really opened. Titular derivatives included *For a Fist in the Eye* (1965 – a comedy starring Franco Franchi and Ciccio Ingrassia), *Ramon the Mexican* (1966), *El Rojo* (1966 – starring Richard Harrison) and many films with 'dollars' in the title. Duccio Tessari used several aspects of *Fistful* in his own westerns. These include the shots of the bell tower and the significance of coffins and funerals, which Tessari reused in *The Return of Ringo* (1965). The incredible appearance of Eastwood through the dusty dynamite explosions was restaged in *Return* when Ringo materialises in the middle of a sandstorm. In *Fistful* Silvanito uses inanimate objects to illustrate the central conflict in town: a jug represents the Baxters, a bottle for the Rojos (the liquor merchants) and a cork is the stranger; Ringo in *A Pistol for Ringo* (1965) demonstrates his escape plan to bandit leader Sancho using a bowl of fruit on a tablecloth map.

By far the most obvious *Fistful* derivatives were the 'Stranger' quartet (1966–75) starring Tony Anthony. In *A Stranger in Town* (1966 – also called *For a Dollar in the Teeth*), Anthony copied Eastwood's mannerisms, while director Luigi Vanzi reused Leone's plot. Anthony's costume even incorporated the trademark poncho, as he faced a bandit named Aguila (the Eagle), played by Frank Wolff. Significantly, *Stranger* was an Italian/US co-production, but the film worked better as a very poor parody of *Fistful* (even down to the railcar breastplate finale) and was an unexpected hit at the US box office.

The next film, *The Stranger Returns* (1967 – also released as *Shoot First, Laugh Last* and *A Man, A Horse, A Gun*) was an acid-trip of a western, powered along by Stelvio Cipriani's score, complete with whip-cracks, electric guitars and echoing screams. Far more polished than its predecessor, *The Stranger Returns* told how the stranger tracked down a goatee-bearded bandit named 'En Plein' ('dead centre' –

he never misses). The bandits have stolen a solid-gold stagecoach and Anthony tracks them down to the town of Santo Spirito. He is captured, dragged around town behind the stagecoach and then plays 'matador' to the stagecoach's 'bull', as the bandits try to run him over. If *The Stranger in Japan* (1969) was self-explanatory (an East-meets-West scenario), then *Get Mean* (1975) certainly wasn't. Here, the stranger travels to Spain into a surreal medieval world where the Baxters and Rojos became the Barbarians and the Moors. The 'Stranger' films were advertised by MGM as 'The living and dying-end in excitement!' and made Anthony a world-wide star.

*A Fistful of Dollars* was abridged for its international release, like all Leone's subsequent films. Various versions of the film exist for the UK and US market, usually involving one or more of the following omissions or abridgements: the stranger's beating; the barrel-crushing sequence; Ramon hitting Silvanito with a Winchester; Esteban spitting in the barman's ear; Ramon and Esteban's death scenes; and Silvanito having his mouth burned by a cigar. The Baxter massacre was chopped to pieces. The uncut version of the slaughter is a full-blown shootout, the camera lingering on the laughing Rojo boys and the burning bodies lying in the street, while the death of Consuela is sometimes missing completely. In addition to these cuts, Monte Hellman shot an explanatory pre-title sequence for the film, shown only on US TV. Here, the stranger (an Eastwood stand-in) is released from prison by the governor (Harry Dean Stanton) provided he cleans up San Miguel in sixty days, which gave Eastwood's hero an added motivation that he didn't need.

Though *Fistful* was released in West Germany and Spain in 1965, legal problems concerning *Yojimbo* ensured that it didn't make it to the US until January 1967. Kurosawa claimed copyright infringement on his original story and was allowed distribution rights in Japan as compensation. The international rights were secured by United Artists, who gave it an expensive, eye-catching publicity campaign. The advertisement lines read, 'This is the first motion picture of its kind, it won't be the last!', an accurate prediction, as they already had the sequel to release later that year. Eastwood's stranger was dubbed 'the man with no name' in the US and the UK. Elsewhere he was known as 'The fastest draw in Italian cinema'. In Italy he was 'Joe, il Straniero' or 'Il Cigarillo', while in South America he was 'Los Pistolero con Los Ojos Verde' ('the gunman with green eyes'). But American critics predominantly hated Eastwood and his violent, badly dubbed adversaries. Judith Crist in the *New York World Journal Tribune* called *Fistful* a 'cheapjack production' that 'misses both awfulness and mediocrity', while Andrew Sarris in *The Village Voice* thought that 'the dialogue must have been written between cocktails on the Via Veneto'.

The 'Man With No Name' epithet stuck with Eastwood throughout his career. A review of *Two Mules for Sister Sara* (1970) even billed him as 'the nameless drifter, Hogan'. American and British critics largely chose to ignore *Fistful*'s release,

few recognising its satirical humour or groundbreaking style, preferring to trash the shoddy production values, shaky sets and the dubbing (described as a ‘Mexican mummerset’). But it was obvious that Eastwood’s stranger had struck a chord with the public – *Fistful* took an impressive \$3.5 million on its first US release, even though it had an ‘X’ rating. Crowds flocked to see him, making the hero who ‘sold lead in exchange for gold’ a worldwide phenomenon, ensuring that Eastwood would never dig swimming pools, bomb giant spiders or act with a horse wearing lip-gloss ever again.



# INDEX

Film titles in bold type denote a chapter devoted to the film; page numbers in bold type denote an illustration.

- Ace High* 231–232  
*Achilles* 127  
*Achtung! Banditi!* 71  
*Adios Gringo* 19, 36, 89, 127, 148, 174  
*Adios Sabata* 149, 225–226  
*After the Fox* xvi  
 Age-Scarpelli 107  
*Aguirre, The Wrath of God* 203  
 Alessandrini, Alessandro 11, 26, 32, 52, 64, 91,  
 118–119, 213, 238, 252  
   and I Cantori Moderni di Alessandrini (The  
   Modern Singers) 11, 27, 32, 36, 52, 64, 91,  
   118–119, 144, 153–154, 164, 166, 200, 213, 224,  
   238, 252  
 Alfonsi, Lydia 174  
*Alive or Preferably Dead* 38, 191  
*All the Way Boys!* 239, 252  
 Alonso, Chelo 108  
 Alonso, Pablito 22  
 Alvarez, Angel 60, 84  
*Ambush at Cimarron Pass* 4  
 Amendola, Mario 194  
 Amman, Lukas 185  
*Among Vultures* xvi, 148  
*And a Sky Full of Stars for a Roof* 151, 168  
 Anthony, Tony 14–15, 241  
*Any Gun Can Play* 220  
*Anzio* 189  
*Apache's Last Battle* xvi  
 Aranda, Angel 138, 141  
 Arcalli, Franco 125  
 Argento, Dario 202, 216, 218, 242  
*Arizona Colt* 38, 156  
 Arlorio, Giorgio 206  
 Armstrong, R.G. 245  
 Arriaga, Simon 60, 84, 208  
*Arturo's Island* 95  
*Asterix* 9, 233  
*Atlas* 196  
*The Awful Dr Orloff* viii, 126, 133  
  
 Bacalov, Luis Enriquez 64–65, 102, 166  
 Bacci, Silvana 60  
*Backlash* 72  
*Bad Man's River* 228  
 Baldassare, Raf 196, 208  
 Baldi, Ferdinando 67, 231, 241  
 Balducci, Franco 185, 190  
*The Balearic Gold Operation* 38  
 Band, Albert 58, 137–138, 140  
*Bandido!* 210  
*Bandidos* xxii, 190  
*The Bang Bang Kid* 234  
*Barabbas* 153, 208  
*Barbarella: Queen of the Galaxy* 160–161  
 Barboni, Enzo 67, 87, 252  
   and *Django* 61, 232  
   and *The Hellbenders* 140  
   and *They Call Me Trinity* vii, 230–232, 234–239  
 Barboo, Luis 10, 148  
 Bardot, Brigitte 207–208, 241  
 Barker, Lex xiii, xvi  
 Barker, Ron 183  
 Barnes, Walter 148  
 Barry, Barta 154  
 Bartho, John 115, 220  
 Barto, Dominic 235, 253  
 Baseheart, Richard xii, 4  
*Battle of Algiers* 96, 98, 101, 104, 147, 201, 206, 209,  
 245  
*Battle of the Commandos* 208  
*Battle of the Worlds* xi, 184  
 Bava, Mario xi, 18, 127, 133, 138, 140, 160, 167,  
 174, 195, 198, 218, 224, 225, 228  
*Bay of Blood* 167  
*Bedazzled* 231  
*Bend of the River* 78  
 Benedetti, Benedetto 125  
 Bengell, Norma 138  
*Ben Hur* xi, 2, 19  
*Il Bello, Il Brutto, Il Cretino* viii, 121–122  
 Berger, William 97, 172, 175, 180, 219–220, 223,  
 225  
 Bertolucci, Bernardo 203, 242  
 Beswick, Martine 96–97  
 Betts, Tom viii, ix, xxii, 255  
*Beyond the Law* 159, 166, 183, 189–191, 231, 244  
*The Bible...In the Beginning* 60, 108  
*The Big and the Bad* 239  
*The Big Combo* 43  
*The Big Gundown* vii, xxi–xxii, 56, 146–157, 149,  
 155, 156, 159, 161–162, 174, 178, 181  
   abridgements 154–156, 166, 180  
   cast and credits 146–147  
   influence 157, 171, 176, 241  
   inspiration 148  
   leading players 148–149  
   music 153–154, 179  
   plot resume 147  
   release 154, 156–157  
   shooting locations 149, 175  
*The Big Silence* vii, xxi–xxii, 75, 193–204, 197,  
 199, 203  
   abridgements 201  
   cast and credits 193–194  
   influence 201–203  
   inspiration 195  
   leading players 196  
   music 200–201  
   plot resume 194–195  
   release 201, 207  
   shooting locations 196–197, 221

- Bird With the Crystal Plumage* 216, 218  
*Bitter Rice* 71  
*The Black Pirate* 239  
*Black Sabbath* viii, 174, 195, 198–199, 201  
*Black Sunday* viii, xi, 140  
*Blindman* 241  
*Blood and Black Lace* xi, 134  
*Blood at Sundown* 198, 219  
*Blood Money* 185, 228, 238  
*Bloody Pit of Horror* 60  
Bodalo, Jose 60  
Boetticher, Budd 72  
Bogarde, Dirk xii, 74  
Boido, Federico 168, 174  
Bolzoni, Adriano 206  
*Boot Hill* 231  
Bosic, Andrea 185  
*A Bout de Souffle* 114  
Braña, Frank 39, 44, 134, 148, 155, 173, 174  
Brando, Marlon 7–8, 83–84, 93, 102, 206  
*The Bravados* 43, 56, 148  
Brega, Mario xviii, 6, 44, 53, 112, 161, 196, 201, 245–246, 253  
*Brennus: Enemy of Rome* 198  
Brice, Pierre xiii, xvi, 60  
*The Bridge on the River Kwai* 120  
Bronson, Charles xvi, 4, 7, 43, 93, 108, 181, 228, 243  
Brynnner, Yul 214–215, 225  
*Buck Rogers* 34  
*Buffalo Bill, Hero of the Far West* viii, xviii  
*A Bullet for Sandoval* 121  
*A Bullet for the General* vii, xxi, 94–105, 99, 103, 131, 215  
    abridgements 104  
    cast and credits 94–95  
    influence 104–105, 207, 210  
    inspiration 95–96  
    leading players 96–97  
    music 102–104, 213  
    plot resume 95  
    release 104  
    shooting locations 97–98  
*Bullwhip* 11  
*Burn!* 206–207  
*The Burning Hills* 83  
Byrnes, Edd 121  
  
*Call of the Wild* 202  
Calvo, Jose ‘Pepe’ 5, 9, 12, 185  
Camardiel, Roberto 44, 127, 151  
*Camelot* 208  
Cameron, Rod xv, 13  
Canalejas, Jose 44, 53, 60, 208  
*Candy* 206  
Canevari, Sergio 98  
*Cannibal Holocaust* 62  
*Cannon for Cordoba* 208, 214  
*The Caper of the Golden Bulls* 208  
Capitani, Remo 232  
*Captain Apache* 185  
Cardinale, Claudia 215, 241–242  
Carlini, Carlo 147, 149, 162, 175  
Carpentieri, Luigi 71  
Carreras, Michael xii  
Casale, Antonio 108, 109  
Casas, Antonio 22, 31–32, 38–39, 108, 148, 174  
Castel, Lou 79, 97, 103, 210  
Castellari, Enzo G. 26, 68, 121, 138  
*The Castillian* xi  
*Castle of Blood* xi, 58, 84  
*Cat Ballou* 234  
*Catlow* 145  
*Cemetery Without Crosses* 125  
*Chato's Land* 93  
*Che!* 216  
Checchi, Andrea 97  
*Cheyenne* (TV series) 43  
Christy 153  
Chroscicki, Enrico 159, 183  
Cimarosa, Michele 136  
Cipriani, Stelvio 14, 133  
*City Slickers* 209  
Clayton, Dick 93  
*Cleopatra* 75  
*Clint il Solitario* 54  
Coburn, James 4, 8, 73, 208, 214–215, 244  
Coby, Michael 238  
Colizzi, Giuseppe 189, 224, 230, 233, 238  
Collins, Gene 126  
*The Colossus of Rhodes* 2–4, 18, 46, 174  
*Comanche* 83  
*Commandos* xii, 159, 183  
*Compañeros* viii, 209, 214, 216, 241  
*Confessions of a Police Captain* 105  
*The Conformist* 203  
Connor, Tommie 119–120  
Conversi, Spartaco 97, 196, 220  
Cooper, Gary 5, 42, 56, 116  
Copleston, Geoffrey 73  
Corazzari, Bruno 196  
Corbucci, Bruno 58, 194  
Corbucci, Sergio ix, xi, 2, 18, 20, 30, 95, 101, 214, 216, 232, 235, 241, 251, 254  
    and *The Big Silence* vii, 194–204, 207  
    and *Django* vii, 58–69, 137, 201  
    and *The Hellbenders* vii, 93, 137–138, 140, 142–145  
    and *Navajo Joe* vii, 82–88, 90, 92–93, 137  
    and *A Professional Gun* vii, 206–209, 212–216  
Cord, Alex 78  
Cottafavi, Vittorio xi, 18, 30  
Cotten, Joseph xvi, 137–138, 141, 143, 145  
Cox, Alex viii, ix, xxi  
Crawford, Broderick xvi, 39  
Cressoy, Pierre 84, 89, 148  
*Crime and Punishment* 6  
*The Crimson Pirate* 219  
*Crypt of Horror* 242  
*La Cuccagna* 252  
*A Curious Way to Love* 125  
  
Dallamano, Massimo 7, 51, 108, 175, 190  
Damiani, Damiano vii, 95–101, 105, 253  
Damon, Mark 58, 60, 79, 105, 195  
*Dances with Wolves* 254  
D’Angelo, Carlo 196  
*Danger: Diabolik* 160, 185  
D’Aquino, Rossella 174

- Daves, Delmer 83  
 Dawson, Anthony 55, 160–161, 168  
*Day of Anger* vii, 36, 159, 169, 182–192, 187, 191, 242, 244  
   abridgements 166, 189–190  
   cast and credits 182–183  
   influence 190, 220, 247  
   inspiration 183, 186  
   leading players 183–185  
   music 188–189  
   plot resume 183–184  
   release 167, 189  
   shooting locations 185–186  
*Day of the Badman* 186  
*Day of the Outlaw* viii, 61, 195  
*Day of the Owl* 71, 105  
*Dead or Alive* 78–79  
*Deadfall* 208  
*Deaf Smith and Johnny Ears* 216  
 De Angelis, Remo 60, 140, 198, 208  
*Death at Owl Rock* 174  
*The Death of Pancho Villa* 102  
*Death Rides a Horse* vii, xxii, 56, 158–169, 163, 167, 168  
   cast and credits 158–159  
   influence 183, 190  
   inspiration 159–160  
   leading players 160–161  
   music 166  
   plot resume 159  
   release 166–167  
   shooting locations 161, 167  
 Deguejo 75  
 De Laurentiis, Dino xvii–xviii, 71, 74, 77–78, 80, 82–84, 86–87, 92–93, 160  
*Deliverance* 93  
 Dell'Aqua, Alberto 236  
 Delli Colli, Franco 127–128  
 Delli Colli, Tonino 108  
 Dell'Orso, Edda 52, 120, 144, 154, 179, 243, 252  
 De Luca, Lorella 20, 22, 31, 37, 38, 208  
 De Luna, Alvaro xix, 84, 91, 208  
 Del Pozo, Angel 156, 173–174  
 De Santis, Lucio 60  
*The Deserter* xviii  
*The Desperado Trail* xv  
*Destry Rides Again* 24, 231, 234  
 De Toth, Andre 61, 195, 228  
*Dial M for Murder* 160  
 Di Leo, Fernando 3, 31–32, 82, 84  
*The Dirty Dozen* 108  
*The Dirty Game* 71  
*Dirty Harry* 216  
*Django* vii, xxi–xxii, 46, 53, 57–69, 63, 67, 84, 87, 137, 138, 201–202, 207–208, 220, 232  
   abridgements 65  
   cast and credits 57  
   influence 66–68, 79, 125  
   inspiration 14, 58–60  
   leading players 60  
   music 64–65, 102, 123  
   plot resume 59  
   release 65  
   shooting locations 60–61, 67, 108, 115  
*Django Get a Coffin Ready* 66–68, 157, 231–232  
*Django Kill* vii, xxi, 124–135, 129, 133, 135, 154  
   abridgements 134–135  
   cast and credits 124  
   inspiration 14, 66, 126  
   leading players 126–127  
   music 132–134  
   plot resume 125–126  
   release 134  
   shooting locations 127, 135  
*Django Shoots First* 20, 54, 66, 73, 84, 234  
*Django Strikes Again* 66  
*Django the Bastard* 60, 66  
*Doctor Zhivago* 44  
*A Dollar of Fire* 32  
*Dollars for a Fast Gun* 161, 176, 224  
 Donati, Ermanno 71  
 Donati, Sergio 42, 47, 107, 122, 147, 171, 180, 242–243  
*Dr No* 160  
*Drummer of Vengeance* 144  
*Duck You Sucker* 114, 215, 242, 244  
*Duel at Diablo* 83, 189, 245  
*Duel in the Eclipse* 54  
 Duryea, Dan 72, 74, 80  
  
 Eastman, George 54, 68, 232  
 Eastwood, Clint vii, xvi, 4, 24, 28, 38–39, 61, 67–68, 84, 147, 154, 160, 164, 194, 202, 216, 228, 245, 254  
   and *A Fistful of Dollars* 2, 4–12, 5, 9, 13, 14–16, 19, 34, 44, 46, 83, 129–130, 148, 166  
   and *For a Few Dollars More* 41, 42–47, 49, 51–56, 53, 165  
   and *The Good, the Bad and the Ugly* 108, 110, 111, 112–114, 113, 115, 116, 119, 121–123, 191  
 Egger, Josef 5, 9, 47  
 Eisenstein, Sergei 96, 104  
 Elam, Jack 243  
*El Cid* xi  
*El Cisco* 220  
*El Condor* xviii, 185, 228  
*El Dorado* 236, 245  
*El Rojo* 14  
*El Topo* 46  
*Emilio Zapata* 102  
*Empty Canvas* 95  
 Ercoli, Luciano 31  
*Erik the Conqueror* xi  
*Erik the Viking* 184, 208  
*The Evil Eye* xi  
  
*Face to Face* vii, 170–181, 173, 177, 220, 223  
   abridgements 180  
   cast and credits 170–171  
   historical references 171–172  
   influence 180  
   inspiration 75, 171–172  
   leading players 172–174  
   music 179, 200  
   plot resume 171  
   release 179–180  
   shooting locations 174–175  
 Fajardo, Eduardo 60, 208, 210, 216  
*Fall of the Giants* xii, 208  
*The Fall of the House of Usher* 125

- The Fantastic Three* 218  
*The Fastest Guitar Alive* 220  
 Fellini, Federico 20, 54, 86, 91, 174, 208, 218  
 Fernandez, Jaime 102  
 Ferzetti, Gabriela 242  
*A Few Dollars for Django* 66, 121  
 Fia, Roberto 64–65  
*The Fighting Fists of Shanghai Joe* 92, 238  
 Fineschi, Lorenzo 236  
*Firecreek* 244  
*A Fistful of Dollars* vii, 1–16, 5, 9, 13, 19, 30, 34, 42–44, 46–47, 51, 53, 55, 62, 83, 101, 108, 114, 122, 129, 130, 135, 148, 165, 174, 183, 185, 207, 223  
     abridgements 10, 15  
     cast and credits 1–2  
     influence 14–15, 58–59, 71, 125–126, 195  
     inspiration 3–4  
     leading players 4–6  
     music 11–12, 26–27, 52, 144, 166, 189, 252  
     plot resume 3  
     release 14–15, 18  
     shooting locations 6–7, 9, 12–13, 45, 127, 186, 218  
*A Fistful of Rawhide* 54  
*Fists in the Pocket* 97  
*Fitzcarraldo* 203  
*Five for Hell* 218, 220  
*The Five Man Army* 215, 230–232  
*Flaming Frontier* xvi  
*Flash Gordon* 34  
*The Flashing Blade* (TV series) vii  
 Fonda, Henry 43, 242, 244, 247, 249, 250–252  
*For a Few Bullets More* 53, 121  
*For a Few Dollars Less* viii, 53–54, 121  
*For a Few Dollars More* vii, xxi–xxii, 9, 36, 40–56, 41, 45, 49, 53, 100, 114, 121–122, 162, 165, 174, 186, 207, 238–239  
     abridgements 50, 54–55  
     cast and credits 40–41  
     influence 53–54, 75, 147–148, 159, 172, 183, 190, 199, 219, 222, 242  
     inspiration 42–43  
     leading players 43–44  
     music 51–53, 118, 120, 166, 245, 252  
     plot resume 42  
     release 53–55  
     shooting locations xviii, 44–45, 49, 109, 161, 183, 185, 218  
*For a Fist in the Eye* 14  
*For the Taste of Killing* 110, 183  
 Ford, John 30, 34–35, 38, 45, 216, 243–244, 247  
*The Forgotten Pistolero* xxii, 237  
*Forty Guns* viii, 76, 250  
*Fort Yuma Gold* 36, 38, 121, 174  
 Franchi and Ingrassia 14, 58, 121–122, 231, 234, 238  
 Frank, Horst 67  
 Frayling, Professor Sir Christopher viii, ix, xxi, 255  
*From Hell to Texas* 148  
*From Russia With Love* 96, 160  
 Fuller, Samuel 76, 250  
  
 Garko, Gianni 54, 66, 218–219, 226  
 Gaspar, Luis 154  
 Gastaldi, Ernesto 184, 242, 253  
 Gazzalo, Nando 73  
 Gazzalo, Virginio 191  
 Gemma, Giuliano 19–20, 36, 38, 84, 168, 174, 184, 187, 231  
     and *Day of Anger* 183–184, 189, 191–192, 191  
     and *A Pistol for Ringo* 19, 21, 22–23, 28, 187  
     and *The Return of Ringo* 31–32, 33, 34–35, 37, 39  
*The General* 110, 112  
 Gerlach, Virgil C. 137  
*Germany, Year Zero* 71  
*Get Mean* 15  
 Giacobini, Franco 208  
 Gino 77  
 Giombini, Marcello 224, 226–227  
 Giordani, Aldo 232  
 Giraldi, Franco 6, 18, 20, 78, 209, 234  
 Girolami, Enio 138  
 Giuffrè, Aldo 112  
*God Forgives – I Don't* 189, 196, 230–231  
*God's Gun* 228  
*The Golden Arrow* xi  
*Goliath and the Barbarians* 198  
*Goliath and the Dragon* xi  
*Goliath and the Vampires* viii, xi, 18, 58, 195  
*Gone With the Wind* 110–111  
*The Good, the Bad and the Ugly* vii, xv, xix, xxi–xxii, 23, 96, 106–123, 109, 111, 113, 115, 117, 119, 148–149, 157, 159, 161–162, 174, 184, 209, 220, 239, 242  
     abridgements 122  
     cast and credits 106–107  
     historical references 107–108, 110–112  
     influence 68, 121–122, 140, 210  
     inspiration 110–111  
     leading players 108  
     music 36, 118–121, 153, 252  
     plot resume 107  
     release 104, 121–123  
     shooting locations xv, xix, 108–110, 115  
 Gora, Claudio 138  
 Gordon, Leo 244  
*The Gospel According to St Matthew* 64, 108  
 Gracia, Sancho 131  
 Gradoli, Antonio 223  
 Graf, Maurizio 26, 36  
*The Grand Duel* 166, 228  
*Grand Slam* 203  
 Granger, Farley 232, 235  
 Granger, Stewart xvi  
 Gravina, Carla 97  
 Grimaldi, Alberto 42, 107, 172, 206, 208, 219, 224, 226  
*Gunfight at the OK Corral* 19, 43, 45, 186  
*The Gunfighter* 19, 247  
*Gunfight in the Red Sands* 11–12, 84, 207  
*Guns for San Sebastian* 213  
*Gunsmoke* (TV series) xii, 83, 93  
  
*Half Breed* xvi  
 Hallyday, Johnny 202  
 Halufi, Jose 22  
 Hammett, Dashiell 4  
*Hang 'Em High* 123, 202  
 Hardy, Oliver 234  
 Harrison, Richard 4, 12, 19, 36, 54, 185  
*Hate for Hate* 79, 230

- Have a Good Funeral, Sartana will Pay* 226  
*Hawk* (TV series) 83, 87, 93  
*Hawks and Sparrows* 54  
 Hawks, Howard 12, 30, 32, 235, 236  
*Heads I Kill You, Tails You Die* 125  
*Helen of Troy* xi  
*The Hellbenders* vii, xxi, 60, 93, 136–145, 139, 143  
   cast and credits 136  
   influence 144  
   inspiration 137–138  
   leading players 138  
   music 36, 144  
   plot resume 137  
   release 144–145  
   shooting locations 139–140, 143  
 Henze, Jürgen 209  
*Hercules* xi, 174  
*Hercules Against Moloch* xi  
*Hercules and the Sons of the Son* 161, 184  
*Hercules Conquers Atlantis* xi, 6  
*Hercules in the Haunted World* viii, xi, xii, 18, 133, 208  
*Hercules, Samson and Ulysses* 87  
*Hercules Unchained* xi  
*The Hero of Babylon* 127  
 Herter, Gerard 149, 225  
 Herzog, Werner 203  
*High Noon* viii, 43, 56, 116, 186, 239, 243–244  
*High Plains Drifter* 67  
 Hill, Craig 183  
 Hill, Terence xv, 67, 105, 189–191, 224, 230, 231–232, 236, 244, 252–253  
   and *My Name is Nobody* 244, 245, 247, 249, 250, 253  
   and *They Call Me Trinity* 230, 232–233, 233, 236, 237, 238–239, 253  
*The Hills Run Red* vii, xxii, 70–80, 73, 77, 85, 97, 198  
   cast and credits 70–71  
   influence 78–80  
   inspiration 14, 72  
   leading players 72–73  
   music 76–78  
   plot resume 71–72  
   release 78  
   shooting locations xvii, 73–74, 77  
 Hilton, George 53, 190  
*The Hired Hand* 246  
 Hirenbach, Karl xx, 54  
*How the West Was Won* 43  
 Huerta, Cris 84  
 Hundar, Robert 220  
 Hunter, Thomas 72–75, 73, 79–80  
*The Hunting Party* 253  
  
*I Came, I Saw, I Shot* 234  
*If Your Left Arm Offends, Cut it Off* 125  
*Illustrious Corpses* 105, 167  
 Imbro, Gaetano 236  
*In a Colt's Shadow* 6, 84, 220  
*The Incident* 208  
*The Indian Fighter* 83  
*Investigation of a Citizen Above Suspicion* 181  
*Invitation to a Gunfighter* 225  
 Ippoliti, Silvano 87, 197  
  
 Ireland, John 19, 79  
*The Iron Horse* 243  
*It Conquered the World* 43  
*I Want Him Dead* xxii, 121, 183  
 Izzo, Renato 219, 223  
  
 Jennings, Tom 169, 228  
*Jesse & Lester: Two Brothers in a Place Called Trinity* 238  
*Jim il Primo* xvii  
 Job, Enrico 198  
*Joe Kidd* 202  
*Johnny Guitar* 243  
*Johnny Hamlet* 26, 220  
*Johnny Oro* 58, 60, 69, 75, 83, 195, 198, 207  
 Jordon, Nick 218, 220, 226  
*Journey Beneath the Desert* 6  
*Juliet of the Spirits* 91  
  
 Kanaly, Steve 245  
 Karloff, Boris 195  
*Kelly's Heroes* 116, 126  
*Keoma* 216, 253  
*Kill Baby Kill* xi, 60, 127, 133  
*Kill Bill* 166  
*The Killing* 224  
*Kill Them All and Come Back Alone* 121, 196, 209  
 King, David 237–238  
*King of Kings* xi, 20  
 Kinski, Klaus xiv, 44, 87, 92, 203–204, 253  
   and *The Big Silence* 196, 199–201, 199, 203  
   and *A Bullet for the General* 96, 103  
   and *For a Few Dollars More* 44, 53, 219  
*Kiss Kiss – Bang Bang* 38  
*Knives of the Avenger* xii, 224  
 Knox, Mickey 107, 216  
 Koch, Marianne 6  
 Krup, Mara 54  
 Kurosawa, Akira 3, 15  
  
 Lacerenza, Michele 12, 27, 36  
 Ladd, Alan xvi  
*La Dolce Vita* 91, 125, 161  
*The Lady from Beirut* 38  
 Lancaster, Burt 20, 42–43, 46, 88, 206, 215, 219  
*The Last Days of Pompeii* 2, 58, 218  
*The Last Days of Sodom and Gomorrah* xi, 3, 161  
*Last of the Mohicans* xiii  
*Last of the Renegades* xiv–xv, 231  
*The Last Sunset* 138, 160  
*The Last Wagon* viii, 83  
 Laurel, Stan 234  
 Law, John Phillip 160, 165, 167, 168  
*Lawrence of Arabia* xi, 20  
*Left-handed Johnny West* 6, 127, 218, 224  
*The Legend of Frenchie King* 241  
*Le Mepris* 208, 220  
 Leone, Francesca 47  
 Leone, Sergio 2–3, 20, 24, 31, 58, 78, 84, 87, 95, 101, 147–149, 152, 154, 160, 166, 174, 175, 179, 185–186, 195, 200, 203, 206–207, 216, 218, 225, 254  
   and *Duck You Sucker* 114, 215, 244  
   and *A Fistful of Dollars* vii, 2–15, 18–19, 30, 42–43, 127, 183

- and *For a Few Dollars More* vii, 9, 41–48, 50–51, 53–54, 56, 118, 121, 159, 172, 183, 199, 239, 242  
 and *The Good, the Bad and the Ugly* vii, 56, 96, 107–118, 120–123, 162, 191, 242  
 and *My Name is Nobody* 241–242, 244–249, 251, 253–254  
 and *Once Upon a Time in the West* 123, 222, 242, 244  
*The Leopard* xi, 19, 231  
 Levine, Joseph E. xi, 104, 145, 238  
 Lewis, Geoffrey 245  
 Liberatore, Ugo 137  
*The Life and Legend of Wyatt Earp* (TV series) 46  
*The Life and Times of Judge Roy Bean* 245  
*Lights of Variety* 208  
*Light the Fuse...Sartana's Coming* 226  
*The Lion of Thebes* 84, 174  
 Lizzani, Carlo vii, 71–72, 74–76, 78–80, 96, 201  
 Loddi, Loris 75, 198  
*The Long Days of Vengeance* 32, 38, 184  
*The Longest Day* 5, 58  
*Long Live Your Death* 216  
*Long Ride from Hell* 68  
 Lopert, Tanya 85, 86  
 Lorenzon, Livio 108  
*Los Tarantos* 6  
 Lovelock, Raymond 126  
 Lozano, Margherita 6  
*Lucio Vazquez* 102  
*Lucky Luke* 253  
 Lukschy, Wolfgang 5  
 Lulli, Piero xviii, 127  
 Luotto, Gene 235, 238
- Macchi, Valentino 84, 97  
 Machiavelli, Nicoletta 73, 78, 84–85, 88, 92  
*Machine Gun McCain* 167  
*Maciste in Hell* xii, 71  
 Maesso, Jose Guittierez 58, 137  
 Magalotti, Paolo 73, 76, 236  
*The Magnificent Seven* viii, xii, 4, 8, 30, 71, 74, 92, 101, 162, 220, 223, 225, 230–231, 235  
*The Magnificent Seven Ride* 105, 162  
*Major Dundee* 245  
 Malle, Louis 104, 207, 220  
*A Man Alone* 43  
*A Man and a Woman* 196  
*A Man called Sledge* xviii, 201, 222, 250  
*The Man from Laramie* viii, 72, 78  
*Man of the East* 190, 252  
*The Man Who Killed Billy the Kid* xx  
*Man With the Gun* 150, 244  
*Mannaja* 202, 253  
 Mancori, Alessandro 228  
 Mancori, Alvaro xvii  
 Mann, Anthony 72, 75–76, 78  
 Margheriti, Antonio 58, 60, 160, 218  
*Marseilles Connection* 216  
 Martin, Daniel 6, 12  
 Martin, Dean 32, 65  
 Martin, Jean 244–245, 253  
 Martin, Jorge 22, 31, 35, 38  
 Martin, Jose Manuel xii, 20, 97, 105  
 Martin, Maria 138  
 Marvin, Lee 43, 215, 234
- Mary Poppins* 14  
*Massacre at Fort Holman* 121, 189, 209, 242, 244  
*Master Stroke* 185  
*Matchless* 78  
 Mateos, Julian 138, 141, 145  
 Mattei, Giuseppe 220  
 May, Karl xiii, 12  
 Mazza, Mark 245  
 McGee, Vonetta 196  
*McLintock* 45  
 McQueen, Steve 8, 74  
 Mendez, Guillermo 60  
 Merli, Maurizio 258  
 Merlini, Marisa 196  
 Micalizzi, Franco 237–238  
 Micheli, Elio 74  
*Michel Strogoff* (TV series) vii  
 Mifune, Toshiro 3, 5, 150  
 Milian, Tomas 168, 174, 214, 216, 241  
   and *The Big Gundown* 148, 150, 154, 156, 157  
   and *Django Kill* 66, 126–127, 129, 130, 133, 154  
   and *Face to Face* 172, 173, 175, 177, 179, 180  
 Millard, Joe 123  
*Mill of the Stone Women* viii, 60  
*Minnesota Clay* 6, 20, 22, 58, 59, 87, 97, 138, 195  
*The Mission* 179  
 Mitchell, Cameron xvii, 58  
 Mitchell, Gordon 190  
 Modio, Jolanda 174  
 Modugno, Lucia 85  
*Mondo Cane* xi, 188  
*The Mongols* 208  
*Monte Carlo or Bust* 85, 105, 231  
 Montenegro, Hugo vii, 123  
 Morandi, Fernando 147  
 Morricone, Ennio vii, viii, ix, 13, 96, 160, 168, 208, 211, 241, 245, 254  
   and *The Big Gundown* 152–154, 179  
   and *The Big Silence* 200–201  
   and *A Bullet for the General* 102–103  
   and *Death Rides a Horse* 162, 166  
   and *Face to Face* 179, 200  
   and *A Fistful of Dollars* 9, 11–13, 27, 52, 144, 166, 252  
   and *For a Few Dollars More* 50–53, 245, 252  
   and *The Good, the Bad and the Ugly* 36, 112, 118–121, 122–123, 153, 252  
   and *The Hellbenders* 36, 142, 144  
   and *The Hills Run Red* 76–78  
   and *My Name is Nobody* 252  
   and *Navajo Joe* 88, 90–93  
   and *Once Upon a Time in the West* 243, 252  
   and *A Pistol for Ringo* 25–27, 36, 77–78  
   and *A Professional Gun* 211, 213–214  
   and *The Return of Ringo* 36  
 Morsella, Fulvio 42, 242, 253  
 Mulock, Al 118, 138, 144, 185  
*The Murder Clinic* 220  
 Murphy, Audie 38–39, 148, 196  
 Musante, Tony 208, 211, 216  
*Il Musichiere* (TV series) 20  
*My Darling Clementine* 244  
*My Fair Lady* 14, 23  
*My Name is Nobody* vii, xxi, 187, 239, 240–254, 245, 249



- abridgements 253
- cast and credits 240–241
- influence 252–253
- inspiration 241–242, 247, 250
- leading players 244–246
- music 252
- plot resume 242
- release 252–253
- shooting locations 246
- My Name is Pecos* 38, 54, 85, 198
- The Naked Spur* 72, 78
- Nannuzzi, Armando 246
- Navajo Joe* vii, xxii, 78, 81–93, 85, 89, 92, 137, 197, 207
  - cast and credits 81–82
  - influence 92–93
  - inspiration 82–83
  - leading players 83–86
  - music 91–92
  - plot resume 82
  - release 92–93
  - shooting locations 86–87
- Navarro, Nieves 31, 38, 148, 151, 155
- Nero, Franco 60, 67, 105, 137, 202, 216, 231–232, 253
  - and *Django* 60, 63, 65–66
  - and *A Professional Gun* 208–210, 211, 214, 215
- Nicol, Alex xii, xvi, 72
- Nicolai, Bruno ix, 103, 213, 226
- Niento, Jose xii, 138
- Nightmare Castle* 140
- Night of the Serpent* 168
- Night Star – Goddess of Electra* xii
- Nobody's the Greatest* 105, 239, 252
- Nosferatu the Vampire* 204
- Novi, Angelo 108
- Nusciak, Loredana 64, 66
- Once Upon a Time in America* 254
- Once Upon a Time in the West* viii, xviii, xxi–xxii, 43, 51, 108, 123, 176, 185, 196, 220, 222, 242–244, 246, 250, 252, 253
- One Eyed Jacks* 8
- 100 Rifles* 93, 215
- \$100,000 for Ringo* 27, 36, 75
- One Million Years BC* 97
- One Silver Dollar* 19, 36, 89, 174, 220
- Operation Kid Brother* 78
- Ortolani, Riz 188–189, 244
- Our Man Flint* 73
- The Ox-Bow Incident* 244
- Pacheco, Raphael 175
- Pajarito 22, 31, 38
- Palacios, Riccardo 44, 185
- Palance, Jack 199, 208–209, 211, 214–216, 241
- Paleface* 234
- Pale Rider* 202
- Palmera, Mimmo 218
- Pancho Villa* 215
- Panhandle Calibre* .38 233
- Parolini, Gianfranco vii, 180, 218–226, 228, 244
- Pasolini, Pier Paolo 54, 64, 79, 108
- Passport to Hell* 147
- Pat Garrett and Billy the Kid* 245
- Pavone, Rita 68
- Pazzafini, Nello 154, 173–174
- Peckinpah, Sam 61, 132, 215, 245, 247, 250–251, 253
- Peña, Julio 138
- Pernice, Gino 60, 138, 141
- Pesce, Franco 22, 219
- Petrilli, Vittoriano 194
- Petroni, Giulio vii, 159, 161–165, 168, 183, 190, 244
- Pevarello, Osiride 76, 236
- Pigozzi, Luciano 220
- The Pink Panther* 65
- Pinocchio* 9
- Pirro, Ugo 82
- Pistilli, Luigi 44, 108, 160–161, 167–168, 196
- A Pistol For Ringo* vii, 17–28, 21, 25, 32–33, 35, 39, 97, 127
  - abridgements 27–28
  - cast and credits 17–18
  - influence 27
  - inspiration 14, 18–19, 30
  - leading players 19–22
  - music 26–27, 36, 77–78
  - plot resume 19
  - release 27–28
  - shooting locations 22, 26, 31
- Pistols Don't Argue* 11, 13–14, 138
- Pizzuti, Riccardo 236
- A Place in Hell* xii
- Planet of the Vampires* xii, 138
- Polesello, Franca 85–86
- Pontecorvo, Gillo 95–96, 147, 206
- Poor But Handsome* 22
- Posse from Hell* 148
- Pregadio, Roberto 237
- The Price of Power* 144, 191, 242, 244, 247
- Prieto, Antonio 6
- A Professional Gun* vii, xxi–xxii, 66, 205–216, 211, 215
  - abridgements 214
  - cast and credits 205–206
  - historical references 207, 212
  - influence 214–216
  - inspiration 207–208
  - leading players 208–209
  - music 211, 213
  - plot resume 206–207
  - release 213
  - shooting locations 209
- The Professionals* 215
- The Proud Ones* 58
- Psycho* 132
- Puppo, Romano 108, 148, 155, 162, 185–186, 220
- Queen of the Pirates* xi, 20
- Quesada, Milo 127
- Questi, Giulio vii, 125–130, 132–135
- Que Viva Mexico!* 96
- A Quiet Place in the Country* 208
- Quinn, Anthony 216
- Quo Vadis?* 231
- Rails into Laramie* 43, 72
- Ralli, Giovanna 208

- Ramon the Mexican* 14  
*Rampage at Apache Wells* xv–xvi  
 Raoul 166  
 Rassimov, Rada 67, 108  
*Rawhide* (TV series) xii, 4–5, 7, 10, 43, 55, 72  
*Red Lips* 95  
*Red Pastures* 58, 137, 140, 185  
*Red Sun* 216  
 Reed, Oliver 181, 253  
 Reeves, Steve xi  
 Regnoli, Piero 71, 79, 82, 84  
 Reinl, Harald xiii, xvi  
*Requiescant* xxi, 79, 189, 198  
 Ressel, Franco 210, 220  
*The Restless Breed* 244  
*The Return of Ringo* vii, 24, 29–39, 33, 37  
     abridgements 38–39  
     cast and credits 29  
     influence 38–39  
     inspiration 14, 30–31  
     leading players 31  
     music 35–36  
     plot resume 30  
     release 36  
     shooting locations 31–32  
*Return of Sabata* 224, 226–228  
*Return of the Seven* 71, 145  
*Return of White Fang* 202  
*Revenge of the Praetorians* 19  
*Revolver* 181  
 Rey, Fernando xii, 84  
 Reynolds, Burt xvi, 82–84, 85, 86–89, 92, 93, 215  
*Ride and Kill* 22, 174  
*Ride Lonesome* 43, 56  
*Ride the High Country* 6, 245  
 Righi, Massimo 148  
 Rilla, Walter 185  
*Ringo and Gringo against Everyone* 27  
*Ringo's Big Night* 220  
*Rio Bravo* viii, 12, 30–32, 45, 148, 160, 231, 235–236  
*Rita of the West* viii, 68, 231, 232  
*Riverboat* (TV series) 83  
 Rizzo, Gianni 147, 174, 176, 219, 223  
 Robards, Jason 243  
*Robin Hood and the Pirates* xii  
 Robledo, Lorenzo xix, 6, 9, 10, 108, 148, 174  
 Rojo, Antonio Molino xix, 6, 9, 10, 18, 39, 44, 53, 79, 108, 112, 148, 246  
 Roman, Maria Del Carmen Martinez 125  
*Romeo and Juliet* 185  
*Romulus and Remus* xi, 18, 58, 83, 185  
*Rope* 232  
 Rosato, Lucio 68  
 Rosi, Francesco 95–96, 105, 167  
 Rossetti, Franco 58, 67  
 Rossi, Luciano 60  
 Ruiz, Antonio 100  
*Run Man Run* 157, 181, 220  
 Rupp, Sieghardt xvi, 5  
*The Ruthless Four* 161, 203  
 Ruzzolini, Giuseppe 246  
     abridgements 225  
     cast and credits 217–218  
     influence 225–228  
     inspiration 46, 54, 164, 218–220  
     leading players 220  
     music 224  
     plot resume 219  
     release 224–225  
     shooting locations 220–222, 227  
*Sabata the Killer* 224  
 Sabato, Antonio 79, 190  
*Salvatore Giuliano* 96, 196  
 Sambrell, Aldo 12, 39, 79, 84, 93, 105, 215  
     and *A Bullet for the General* 97  
     and *Face to Face* 174  
     and *A Fistful of Dollars* 6  
     and *For a Few Dollars More* 44, 148  
     and *The Good, the Bad and the Ugly* 108  
     and *The Hellbenders* 138, 142  
     and *Navajo Joe* 84, 89, 90  
*Samson* 218  
 Sanchez, Pedro 220, 225, 226  
 Sancho, Fernando 20, 36, 38, 59, 148, 156, 219  
     and *The Big Gundown* 148  
     and *A Pistol for Ringo* 20, 23, 25  
     and *The Return of Ringo* 148  
*Sandokan* 157  
*Sandokan the Great* xi  
 Sansone, Alfonso 159  
 Santi, Giancarlo 162, 183  
 Sanz, Paco 22, 127, 174, 176  
*Sartana* viii, 54, 180, 218, 223  
*Sartana the Gravedigger* xxii, 226  
 Sasso, Ugo xviii, 236  
*Satyricon* 54, 86  
 Savage, Archie 161  
*The Savage Guns* viii, xii  
 Savalas, Telly 215, 241, 244, 253  
 Saxson, Glenn 234  
*The Scalphunters* 88  
 Scott, Gordon xviii, 18, 137  
 Scott, Randolph 72  
 Scratuglia, Ivan 60  
*The Searchers* viii, 30, 62, 243  
 Secchi, Antonio 97  
*Senso* 232  
 Serra, Gianna 73, 78  
*Seven for Pancho Villa* 207  
*Seven Guns for the MacGregors* 6, 18, 20, 24, 30, 34, 84, 86, 234, 241  
*Seven Hills of Rome* 108  
*Seven Hours of Gunfire* xviii–xx, 84  
*Seven Samurai* 4, 150  
*Seven Seas to Calais* xi, 161  
*79AD* 218  
*Seven Ways from Sundown* 148  
*Seven Winchesters for a Massacre* 68, 121  
*Seven Women for the MacGregors* 234  
*Shalako* 145  
*Shane* viii, 208, 231, 236, 243, 248  
 Shatner, William xvi, 145  
*The Sheriff of Fractured Jaw* xii, xvii, 45, 138  
*She Wore a Yellow Ribbon* 30, 34  
*The Shortest Day* 58  
*Sign of the Gladiator* xi, 20

- Silva, Henry 72, 74–75, 77, 80  
*Silver Lode* 43, 72  
*Silver Saddle* 192  
 Simi, Carlo 7, 44, 47, 60–61, 86, 149, 183, 209, 223  
*The Singer Not the Song* xii, 74  
*Ski Troop Attack* 196  
*Slave Girls* 97  
*The Slowest Gun in the West* 43  
 Smith, Paul 238  
 Solinas, Franco 95–96, 100, 147, 206, 207, 209  
 Sollima, Sergio 2, 161, 168, 218, 254  
     and *The Big Gundown* vii, 147–150, 152, 157, 241  
     and *Face to Face* vii, 75, 171–176, 178–181, 220  
*Sonny & Jed* 216  
*Son of El Cid* xi  
*Son of Paleface* 234  
*Son of Spartacus* 58, 90, 138, 185, 195  
*Son of the Leopard* 58  
*Sons of Thunder* xi, 18–20, 22, 35, 184, 231  
*South Pacific* 161  
*Southwest to Sonora* 7  
 Spagnolo, Gianna 76, 91  
*The Spanish Affair* 97  
*Spartacus and the Ten Gladiators* xi, 147  
*The Spartan Gladiators* 127  
*The Specialists* 60, 202–203  
 Spencer, Bud 189, 191, 224, 230–231, 252  
     and *They Call Me Trinity* 231–233, 233, 236, 238–239  
 Sperli, Alessandro 235  
*The Sphinx Smiles before Death* 18  
 Spina, Sergio 206  
 Spoletini, Guglielmo 76  
*Stagecoach* 19, 45  
 Stefanelli, Benito 185, 253  
     and *The Big Gundown* 148, 152  
     and *Day of Anger* 185–186  
     and *A Fistful of Dollars* 6  
     and *For a Few Dollars More* 44  
     and *The Good, the Bad and the Ugly* 108  
     and *The Hellbenders* 138  
     and *My Name is Nobody* 246  
 Steiger, Rod 114, 215  
 Steffen, Anthony 66, 121  
 Stewart, James 24, 72, 75, 234, 251  
 Stott, Lally 238  
*The Stranger in Japan* 15  
*A Stranger in Town* viii, 14, 174  
*The Stranger Returns* 14–15  
*Strangers on a Train* 232  
*Strangler of Vienna* 86  
 Sturges, John 30  
 Sturkie, Dan 232  
*Il Successo* 26  
 Sugranes, Monica 35  
 Summers, Neil 245, 253  
 Susani, Angelo 116  
*The Swindle* 20  
  
 Taberno, Julio Perez 10  
*Take a Hard Ride* 185  
*The Tall T* 72  
 Tarantino, Quentin 166  
*Tarantula* 4  
*Taste of Death* 202  
  
*10 Gladiators* 218  
*Tension at Table Rock* 250  
*The Tenth Victim* 108  
*\$10,000 Blood Money* 54, 66  
*Tepepa* 168, 207  
*The Terrible Sheriff* 9  
*The Terror of Dr Hitchcock* xi, 71, 242  
 Tessari, Duccio xi, 2, 36, 38, 42, 58, 105, 151, 184, 192, 216, 220, 254  
     and *A Fistful of Dollars* 3, 14, 18–19, 30, 32, 34  
     and *A Pistol for Ringo* vii, 14, 18–20, 22–28, 30–31, 35  
     and *The Return of Ringo* vii, 14, 24, 30–36  
 Tevis, Peter 11, 13  
*Tex and the Lords of the Deep* 192  
*Texas Adios* xvii, 67, 161, 232  
*The Texican* 38–39  
*They Call Me Hallelujah* 239  
*They Call Me Providence* 168, 239  
*They Call Me Trinity* vii, xxii, 60, 229–239, 233, 237  
     cast and credits 229–230  
     influence 238–239, 253  
     inspiration 230–231, 234  
     leading players 231–232  
     music 237–238  
     plot resume 230–231  
     release 238  
     shooting locations 232–233  
*They Call Me Veritas* 239  
*30 Winchesters for El Diablo* 174  
 Thompkins, Bill 6  
*Three Golden Boys* 79–80, 126, 224  
*Thunder at the Border* xv  
*Thunderball* 96, 160  
*Time of Vultures* 190  
*The Tin Star* 244  
*Toby Dammit* 174  
*Today it's Me... Tomorrow You* 68, 202, 231  
 Tolo, Marilu 105, 127  
 Torres, Jose 154, 157, 161, 173, 174  
 Torres, Juan 22, 39  
 Toto 58  
*Toto a Colori* 108  
*Toto of Arabia* 20  
*A Town called Bastard* 253  
*A Train for Durango* 38, 105  
*The Trampers* 137–138, 141  
*The Treasure of Silver Lake* xiii–xiv  
*Trinity is Still My Name* 230, 239, 241, 244, 247, 252  
 Trintignant, Jean-Louis 194, 196, 197, 203, 210  
*Tristana* 216  
*The Trojan War* xi, 185  
*The Twilight Zone* (TV series) 43  
*Two Mules for Sister Sara* 15, 168  
*Two R-R-Ringos from Texas* 27  
*Two Sons of Trinity* 238  
  
 Ubaldi, Giorgio 236  
*The Ugly Ones* 127, 133, 174  
 Ukmar, Bruno 220  
 Ukmar, Franco 220  
 Ulloa, Alejandro 209  
*Unforgiven* 202

- Unger, Goffredo 174  
*The Unholy Four* 68, 232  
*Ursus and the Tartar Princess* xi
- The Valachi Papers* 189
- Valerii, Tonino 144, 191, 242, 244, 254  
 and *Day of Anger* vii, 183–184, 186–188, 220, 244, 247  
 and *A Fistful of Dollars* 3, 6  
 and *For a Few Dollars More* 185  
 and *My Name is Nobody* vii, 241–242, 245–246, 248, 250–251, 253
- Valturri, Patrizia 126
- Van Cleef, Lee xvi, 38, 43, 54, 72, 105, 172, 190, 226–228, 243–244  
 and *The Big Gundown* 148, 149, 150, 152, 154, 156–157, 156, 175  
 and *Day of Anger* 166, 183–186, 187, 189, 191, 191–192  
 and *Death Rides a Horse* 159–162, 163, 164–169, 167, 168  
 and *For a Few Dollars More* 43, 45–48, 45, 51, 53, 55–56, 219, 222  
 and *The Good, the Bad and the Ugly* 108, 111, 116–117, 117, 122, 148–149, 184  
 and *Sabata* 169, 180, 192, 220, 221, 222, 224–225, 227, 228
- Vandor, Ivan 129, 132–134
- Vengeance* 54
- Vera Cruz* 42–43, 46, 161
- Veras, Linda 174, 220, 223, 225
- Vertigo* 23
- Village of the Damned* 185
- Villa Rides* 214–215
- Vincenzoni, Luciano 42, 46–47, 50, 107, 159–161, 165, 206–207, 212, 254
- Violent City* 181, 241
- The Violent Four* 180
- The Virgin and the Gypsy* 216
- Viridiana* 6
- Viva Maria!* 104, 207–208, 220
- Vivarelli, Piero 58
- Viva Zapata* 102
- Volonte, Gian Maria 6, 54, 95, 180–181  
 and *A Bullet for the General* 96, 99, 103
- and *Face to Face* 172, 175, 177  
 and *A Fistful of Dollars* 6, 9, 99  
 and *For a Few Dollars More* 44, 99
- Wake Up and Kill* 96, 108, 210
- Wallach, Eli 108, 109, 110, 111, 112, 114, 115, 121, 122, 216, 232
- Warlock* 244
- War of the Planets* 60
- Warriors Five* xii, 208
- The Wasp Woman* 196
- Watch Out, We're Mad!* 252, 289
- Wayne, John 5, 62, 200, 216, 236, 243, 251
- Way Out West* 234
- Welles, Orson xvi, 39, 168
- Westbound* 148
- We Still Kill the Old Way* 167
- What am I doing in the Middle of a Revolution?* 214
- What Did you do in the War, Daddy?* 208
- When Women Had Tails* 191
- Where No Vultures Fly* xiv
- The Whip and the Flesh* 242
- White Comanche* 145
- White Yellow Black* 216
- Widmark, Richard 83
- The Wild and the Innocent* 196
- The Wild Bunch* viii, 125, 214–215, 250–251
- Wild Wild Planet* 60
- Winchester* '73 72
- Winnetou and Shatterhand in the Valley of Death* xvi
- Winnetou the Warrior* viii, xiii, xiv, 148, 243
- The Witch* 95
- The Witches* 108
- Wolff, Frank xvi, 14, 190, 196, 230, 242
- A Woman for Ringo* 27
- Woods, Robert 24, 38
- Yankee* 127
- Yojimbo* viii, 3–4, 7, 18, 42, 58, 61, 148, 166
- Zacharias, Steffen 232, 235, 238
- Zamperla, Nazzareno 22
- Zingarelli, Italo 230–231
- Zorro the Avenger* viii, 7, 220
- Zuanelli, Marco 220